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CANADIAN ART

Fifth Anniversary Number

THE ART GALLERY OF TORONTO by Andrew Bell . Page 164 PAINTER OF SAINT JOHN by Graham McInnes . 170 CHILD ART IN CANADA by Norah McCullough . 173 WHAT IS CHILD ART? by Arthur Lismer 178 TAKE ANOTHER LOOK AT YOUR KITCHEN RANGE by Donald W. Buchanan 182 TYPOGRAPHY CAN BE CREATIVE by Carl Dair . 184 AN APPROACH TO BOOK DESIGN by W. Roloff Beny 189 COAST TO COAST IN ART NEW BOOKS ON THE ARTS 205 On cover: Emily Carr: Kispiax Village, Art Gallery of Toronto The photograph on this page is of a Tsimsyan Indian wood carving from British Columbia. It depicts mosquito and frog totems.

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The Art Gallery of Toronto

ANDREW BELL

SEEMINGLY, a favourite non-athletic sport (pleasantly free of tiresome Marquis of Queensbury rules) is criticism of art galleries. Generally nothing is right: the emphasis on old masters is utterly unsuitable or the moderns so dominate you would think painting was something quite new; recent acquisitions on principle are without merit; the gallery which should throb with life is like a deserted morgue—and of course, the lighting is terrible!

Now, no doubt, there are times when such strictures, singly or in combination, are valid and useful and, according to how one looks at things, the Art Gallery of Toronto could be taunted with one or more of them. Yet to measure with any precision the stature of this gallery's achievement and collection it is first necessary to know a little about the basic facts of its past and present life. Only that way do you get the subject into some semblance of true focus.

This, "The Art Museum of Toronto" (the initial name for the Gallery), is strictly a creature of this century. It came into being in the early 1900's, without benefit of public grant, through the generosity of a few Toronto citizens, and only emerged as a gallery in any real sense after the close of the first World War. During its short life the element of official financial help has been negligible, with always the chief source of income donations and membership fees. Unlike its more affluent United States cousins, there have been and are no endowment funds. In short: the Art Gallery of Toronto is neither a federal, provincial, nor speaking technically, a civic sponsored institution. Rather it is the product on the cultural level of free private enterprise. Yet no gallery in Canada is so well housed, and the collection ranges through old masters to contemporary painting. There is also a small group of sculpture.

The collection of old masters is sparse, and there are some who would call it spotty. These would probably claim that so recent and comparatively poor a new comer sinned in going at all into this field. Still, that kind of approach fails to take into account the function of the Art Gallery of Toronto. It is the only public art gallery in Toronto, and as an art centre, it must serve the metropolitan area and, in a more general way, Ontario. This means it must strive to set standards of good taste for the people it serves, minister to the serious student of art, and titillate the cultural palate of the general public. A collection wholly contemporary simply couldn't do this job.

What about these old masters? The Italian representation is thin—one Bassano, three Canalettos, a Carlevaris, and four small Guardis make up the bulk of them. Artistically these pictures are admittedly not important examples. Yet because they have lessons for the student of art, their place in the gallery is quite proper.

The Flemish school is better in numbers and artistic worth. The Peasants' Wedding by Peter Brueghel the Younger is fine: merry, a trifle bawdy, with that wonderful quality of detail typical of Flemish art of this period. The Bernard Van Orley, Rest on the Flight to Egypt, is another sample of the Flemish genius for strong light and brilliant portrayal of detail. Franz Hals is represented by Portrait of a Gentleman,. Then there is the Van Dyck, Daedalus and Icarus, a fine description of the contrasting characteristics of age and youth. You know that earnest, fearful father, and you know, too, that impetuous, fearless son. There is also Rubens, The Elevation of the Cross, probably one of the best of the old masters in the collection, a deeply reverent and moving work.

The British masters of the past are not many, but they are good. The Constable (one of two), Scene in Helmington Park, Suffolk, is particularly happy, a canvas rich with the tracery of shiny, dark foliage and an ominous, old-testament in feeling, black, thundery sky. The Harvest Wagon is an admirable Gains-

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CAMILLE PISSARRO. Temps gris, printemps

EDOUARD VUILLARD. La conversation





PETER PAUL RUBENS. The Elevation of the Cross.

Sketch, oil on paper

borough. Perhaps the two Raeburn portraits are not first line: none the less, they are strong essays in character, and charming to look at.

An important feature of this gallery is the group of impressionist works. These include no less than three good Pissarros, two Renoirs, one of which, *Portrait de Claude*, is excellent. There are also two fine Sisleys, and a fair Moner.

The more recent French work comprises paintings by Pierre Bonnard, Derain, de Segonzac, Vuillard, and Utrillo. La Conversation by Vuillard is exciting, a masterly comment on three women busily chatting together. The Utrillo, La Maison de Berlioz de Pavillon de Chasse Henri IV, is also good, a first class example of his great feeling for light and the mood of a landscape. The lack of post-impressionist examples or work by Picasso or Matisse create unfortunate gaps in an otherwise strong story of modern French art.

In the contemporary English field there are a substantial number of important works: two Duncan Grants, two Augustus Johns, a Paul Nash, Sickert, Matthew Smith, Stanley Spencer, and a Tristram Hillier. The John, The Marchesa Casati, is magnificent, both in conception and execution, probably one of the finest of all his portraits. Here looking hard at you is a flaming-haired woman, quick of tongue, and stormy of character. The Nash, Landscape of the Crescent Moon, in

its own way is equally good; Nash is here at his quiet, powerful, admirable best. Unhappily, there is no Moore, no Graham Sutherland, no John Piper: these are blank spaces one would like to see this gallery fill.

The best general collection of Canadian painting is at the National Gallery in Ottawa. Representation over the last ten-year period, however, is infinitely more complete at Toronto. Toronto, unlike Ottawa, was not compelled during the war to stop buying. Rather, there were a substantial number of purchases, almost all of them imaginative and far-sighted.

Yet, even in the earlier period, the Art Gallery of Toronto has many satisfactory Canadian pictures showing reasonably well the development of Canadian painting with, properly, a heavy emphasis on the Group of Seven.

There are good Krieghoffs, Paul Kanes, Walkers, Watsons, some excellent Morrices, fine MacDonalds, and probably the best public collection of Jacksons. Toronto has the powerful Tom Thomson, The West Wind, and a small collection of his sketches. There is the impressive Varley, Portrait of Mrs. E., and the much reproduced Dhârâna. Lawren Harris, who for much of his life was a Torontonian, is well represented, first, with works from his early period, then the magnetic Dr. Salem Bland portrait, as well as, of course, more recent productions. Lismer, too, is pre-

sent in force with, in addition to his large works, such as the striking Sunlight in a Wood,

various sketches and drawings.

What of the admirable recent Canadian purchases? These are all sorts of subjects by all manner of artists and from many parts of Canada. Brandtner, Emily Carr, Stanley Cosgrove, Paraskeva Clark, Comfort, Jack Humphrey, Henri Masson, Milne, Muhlstock, Jack Nichols, Goodridge Roberts, Jacques de Tonnancour, Marian Scott, R. York Wilson are among them. The Carrs, for example, are all first class choices. Take Guyasdoms d'Sonoqua with its powerful design and penetrating colour: here is Emily Carr with all her great gift for clothing an aesthetic experience, inspired by the West Coast, with universality of feeling.

The David Milnes are few, but they are excellent. Why, I wondered, has the Gallery not sought more of the work of one of the most original of our artists? For it seems that there is a good chance some day Milne will

rank as one of Canada's great.

Other significant newer purchases include the Nichols, Sick Boy with Glass, Nichols at his best; and the Paraskeva Clark, Swamp, an

unusually sensitive canvas.

It is hard to discover rhyme or reason for the magpie choice of sculptures. There are good ones, yes, but taken together they say little as a collection. In the foreign field the examples include two small Bourdelles, an Epstein, two Mestrovics, and three Rodins. Particularly the Mestrovics and Rodins are impressive. The former's *Moses* is awe-inspiring and true; this is the Moses of the Bible, the leader of his people, and the man of righteous wrath. On the Canadian side the showing is disappointing. Admittedly, our sculptors have been few, but even these do not receive their due. For me, at least, the only worthy Canadian sculpture in the Gallery is the eighteenth century French-Canadian wood carving (attributed to Paul Labrosse) of the Madonna.

There is a variety of other items, too. A fair sized collection of prints and drawings which is a good all round selection of Canadian, British and foreign work. Then there is a French tapestry (probably Gobelin), a fifteenth century Saracenic carpet, a palette and brushes used by Holman Hunt, and definitely last and least, two double-barrelled

cap pistols!

The collection of the Art Gallery of Toronto is not simply a static thing. During the fall and winter months visiting loan shows help to fill in the gaps in the local panorama of painting. At the same time, pictures from the Toronto collection are freed for tour in

other parts of Ontario.

For the connoisseur this gallery has two important justifications; its impressionist pictures, and above all, its comprehensive group of recent Canadian work. For the student and general public there is a wide variety of cultural opportunity. In short: the Art Gallery of Toronto is a lively spot with a vigorous personality.





J. E. H. MacDonald, 1873-1932 Mist Fantasy The Art Gallery of Toronto

JACK HUMPHREY
Charlotte
The Art Gallery
of Toronto

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Opposite page:
FRITZ BRANDTNER
The Riders
Water colour
The Art Gallery
of Toronto





Abell, founder of the magazine which later became Canadian Art, brought to Toronto a small selection of charcoal drawings and water colours by Jack Humphrey. He showed them to a group of enthusiasts most of whom, with true Toronto insularity, had never heard of Humphrey and were apt to think of his native city as "St. John's". But with an equally true Toronto interest in fine painting, they soon recognized that they were looking at the work of a man whose subject matter was new, and whose approach proclaimed him to be original.

Since then Jack Humphrey has become known as one of the outstanding painters in Canada. His works have been widely exhibited and are in some of the chief private and public collections of this country; and he himself has brought lustre to his native city of Saint John and the province of New Brunswick.

In a city which, size for size, probably contains more serious artists than any other

in Canada, Jack Humphrey still remains its chief jewel. He has had his ups and downs, but has never succumbed to the temptation to be regional for regionalism's sake. To compare his approach with the strong social sense of Miller Brittain, the intellectual brilliance of Avery Shaw, the unaffected gaiety of Julia Crawford or the firm, but as yet undeveloped, talent of young Fred Ross is really beside the point. For by sheer integrity and consistency of achievement, Humphrey remains the dean of Maritime painters. He also remains curiously aloof, monolithic and introvert.

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Jack Humphrey will be 47 this year and has been painting all his adult life. He has never done anything else but paint. Though he is often inarticulate in attempting to explain why he paints, there is no doubt that an inward compulsion has driven him onward through poverty and initial lack of recognition to his present position of distinction. Humphrey has to paint. Unlike many other painters, he has never attempted to mix art

with other methods of earning a livelihood; and his devotion to the subject matter provided by the city of Saint John is the measure of his singleness of purpose. That strange inscrutable city, set on its bleak and rocky hills, patterned with its excruciating mid-Victorian architecture, washed by the ebb and flow of Fundy tides round its rotting piles and sagging docks, can yet produce, even in the unpainted wooden jungle of Main Street and the sleazy tumbledown shacks of "Indian Town," a melancholy beauty that is startlingly evocative. It is this character that Humphrey has made peculiarly his own.

"A bunch of us got stuck here in the depression", he says wryly. But this is only a small part of the explanation. It's true that the depression forced Humphrey to return from Europe and New York in 1930, but the fundamental fact is that he loves Saint John, and is really not at home when away from it -as those who have seen his Mexican paintings will readily admit. He sums up the city with his sensitive moods of mournfulness and melancholy, and although he is greater than what he paints, he is still basically of it; which brings us to the truism that the artist finds and displays the universal in his own particular background. That is why, although you certainly don't need to see Saint John to recognize that Humphrey is a fine painter, it helps to watch him on his native heath.

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The artists in Saint John live and work in old office buildings in the warehouse section of the city. Humphrey's apartment is a second floor "walk-up" at 108 Prince William Street within a stone's throw of his fellow artists in similar quarters. The entrance is like that of an old-fashioned lawyer's office, and the stairs, though they creak, are of rich, dark woods no longer used in this era of plastic and glass: woods that reek of the great seatrading days when Saint John was the fourth city of Canada.

The last time I was in Humphrey's quarters, he and his wife served a party, which included Miller Brittain and Kjeld Deichmann, with magnificent roast bear. He also played the violin to an accompaniment on an upright grand or "box" piano of a type rarely seen now, but common enough in old Maritime homes. There was talk and argument, but not from Humphrey. He preferred mostly to sit with his impressive bulk slumped in a chair, his contemplative blue eyes sunk beneath his high forehead with its wisps of grizzled hair, and about his lips a half smile as if enjoying some inner joke. Humphrey doesn't talk much about his painting; he pre-

fers to listen—and to paint.

His studio is a genial clutter of chests, old canvases and water colours, and here and there objects with which he is experimenting in his latest trend towards a sort of abstract surrealism: smooth silver-grey driftwood, pitchers, sea-shells and pottery. Before the tall window looking out across the harbour to West Saint John he has cleared himself a small space in which to paint. His field work is done from a venerable 1932 sedan which he refers to as "the old jalopy". In it he camps, watching the passers-by on Main Street, the C.P.R. banging over the cross-town tracks and the tide nudging the boats higher at the foot of Market Street. Or he parks the jalopy at the entrance to the dock and plants his camp stool on some point of vantage whence the endless re-arrangement of the sharp edges and dissolving planes of the city can be caught—usually across water. For relaxation -which means painting-there is his camp on a lake a few miles out of the city.

What is the achievement? Humphrey is at his best in his apparently inconsequential, but in reality carefully worked out and sensitively felt, water colours of Saint John and its harbour. In these paintings he distils a mood which evokes a sadness and a sense of memento mori that is unique and personal to him. It is not aggressive painting; there lies about it a sort of lyric disenchantment with the visible world and a retreat into certain timeless values, to be seen in the subtleties of space and mood in his compositions. In his larger oils, though they are more worked over and more complex in conception and realization, one senses the same evasive sadness. His still lifes and his figure painting become at their best almost monumental; and if they appear static it is only in the same deceptive way that a Chardin still life may appear to be static.



Jack Humphrey Joanne





Humphrey is fundamentally a romantic working through classic media of restraint and low-keyed colour values. He is a lyricist singing in a minor key; and it is sometimes hard to separate the melancholy of Saint John from the melancholy of Humphrey. But his subtle quietist approach carries with it its own reward: lasting appreciation.

Recognition of his talent among fellowcraftsmen is high. He is vice-president of the Canadian Society of Painters in Water Colour, regional representative of the Canadian Society of Graphic Art, and a director of the Canadian Group of Painters. But such honours are merely the outward symbols of a feeling, pretty general among Canadian artists, that Humphrey is that rarest of creatures, a painter's painter. That this makes matters difficult for him in the commercial sense need hardly be laboured here: what is perhaps more important is that his integrity and achievement remain, after a quarter of a century of painting, both unquestioned and unquestionably high.

Child Art in Canada

NORAH McCULLOUGH

Child art, as a living and progressive aspect of education in Canada, is discussed in the following two articles by Arthur Lismer and Norah McCullough. Lismer, who founded the Children's Art Centre in Toronto, is now in charge of the Art Centre of the Art Association of Montreal. Miss McCullough, who was formerly associated with child art activities in Toronto and elsewhere, is now secretary of the recently formed Saskatchewan Arts Board.

THE cone and the cube are gathering dust on cupboard shelves and in their place a vital children's art has become generally accepted throughout Canada as a progressive educational trend. Back in 1937, the National Gallery arranged a remarkable exhibition of child art assembled with the aid of Arthur Lismer from many parts of the country which was sent to all the Canadian cities and larger towns. This show had a stimulating influence wherever it went, to judge from the mass of favourable publicity it received in our press. The things said then reveal an enlightened attitude toward the right of the child to speak in his own way, never before so generally acknowledged. Art galleries and schools which had not yet opened free expression classes for children, awakened to the possibilities of creative participation for the young, who would presently become the art consumers of the next generation. A pleasant glow of success came the way of the little group of people who had been the innovators and experimenters. Amongst these were the artists, Anne Savage and Ethel Seath, of public and private schools in Montreal, and those associated with Lismer himself, both at the



Art Gallery of Toronto and the Art Centre Circus Dog by child age 13. The Study, Montreal



Flowers
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The Study,
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there, and at the junior classes of the Ontario College of Art.

Such teachers of children were those who believed that art was a thing alive in people, a dominant factor in young children and, with them, in its multiple forms, as unconfinable as quicksilver. These were the ones who eagerly adopted the new techniques. Yet the word technique implies a method learned when a better term would be one to suggest an approach or a continuously learning process. For it is important to realize that creative activity in children is a way and not an end in itself. Skills, prizes and competitions are of trivial value compared to the way real meaning is given to life through the mysterious power of creative expression.

In forming an estimate of how this better

understanding of the nature and purpose of children's art has spread in Canada, one must first study existing achievements. The history of the original Art Centre in Toronto and of the recent varied activities which have taken place in Montreal are related elsewhere in these pages by Arthur Lismer. Other cities now have taken up this work with enthusiasm.

Quebec City, London, Hamilton, Winnipeg, Vancouver, Halifax and Saint John, North Bay and Kingston, Lethbridge, Edmonton, Calgary, Regina and Saskatoon maintain creative groups outside the school period. The scope and quality of the work from such child art groups set a pace for the slowly changing curriculum in each educational system. Some of these ventures were begun fifteen years ago, as at the Edmonton museum; some are

of very recent origin like the new project in Sarnia or the one at Charlottetown started by Frances Johnston last December.

Inside the school systems is found a healthy trend towards using children's creative art classes for demonstrating the possibilities to student teachers. Indeed, the same approach is sometimes employed to heighten the sensibilities of the teachers themselves in a number of provinces, notably by "Noni" Mulcaster in Saskatchewan and in Ontario by John Hall. Official education in Manitoba has listened to its clamouring art teachers and one of their number, Betty McLeish, has initiated the most imaginative, yet logical means of providing creative activity for children en masse through the use of radio broadcast lesson themes.

However, let us not be carried away by such good signs of development before we examine the situation more closely.

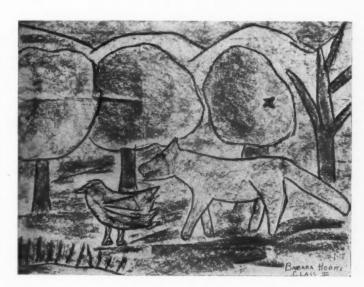
Many artists and laymen still confuse professional art school training with their idea of child art teaching. The alternative of developing creative attitudes in the young, rather than passive and fascist ones, has not yet excited their imagination. Teachers continue to instruct in accordance with rules and schedules prescribing the exact times, tools and aims of each lesson; stultifying exercises creep in to destroy creativeness. Copying is said to be prohibited and yet the dullest sort of diagrams of stick figures and ovoid birds and bunnies are put before the children as

examples of art. It is usually those teachers who have not taken part in creative experience who fear it, who are utterly dependent on a book of rules. These kind cling to their vanishing lines, feel safe only when solidly anchored by cone and cube precepts.

Creativeness with children starts first in the pre-school age as action-out-of-experience. It is a record of the child's life from day to day. Expression is usually bold and positive but it may sometimes be vague and unrealized. Both forms tell us a great deal about the nature of children and can be used to indicate suitable ways of caring for their emotional requirements and growth. Constant reference to their forms of expression is our best guide in planning activity for all ages.

Formal education in schools, as we know it, has undergone many changes in recent years. Many of these changes or reforms have been based on the knowledge that schooling hedges in the child's mind and fails to utilize more than a fraction of his energies in the learning process. Education today, however, could provide the child with more creative activities which would make real demands of him to face his problems with confidence and resourcefulness. When a child does have such chances for growth, his astounding zest for it indicates that this is an appetite unsatisfied by the present forms of schooling.

We have a profound responsibility towards the children who are to face the uncertain



Child's drawing Children's classes, School of Technology and Art, Calgary

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Coloured chalk drawing by a child, Grade II, inspired by art lesson themes as broadcast by the Department of Education, Manitoba



Cut paper design by child, age 10, in the Creative Art Classes, Coste House, Calgary



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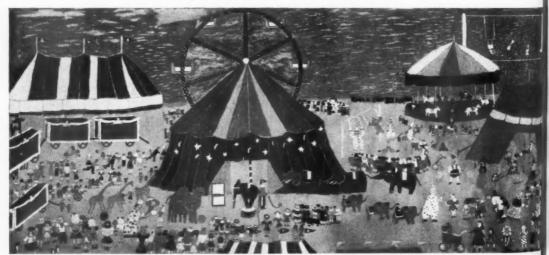
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Finger painting by child, age 9, from The Study a private school in Montreal

Painting of a circus done as a group project by a Grade V class, Central School, Lethbridge, Albert



future of our age. There is really no time for complacency in reviewing the bright areas of advance. While it has been possible to achieve much that is good, this is largely offset by the thinness of application; dark streaks are visible everywhere. Intense and considered effort is urgently needed in order to open opportunities in art activity to more and more children. The best possible demonstration classes should be the usual thing in all our normal schools. The radio system, with its magical contacts, has innumerable possibilities. Exhibitions of children's art, carefully annotated to drive home the lesson of creative expression, should be constantly circulated because of the value which colour and design have in stimulating the average person's attention. Art schools and fine art departments should be less concerned with what was and more with what is, and their part in it. Also many more artists are needed for teaching.

The truth is that child art as an aspect of educational and social training has spread rapidly over this country and it is well used by some remarkable teachers. It is having its impact, but it still remains limited in scope and effectiveness, because we are not always certain what we expect from it.

Culture transcends national differences and

Albert

political strains. A world order cannot do without the creative individual, nor can industry, nor can town planning. It is not only with children that the effort is needed to bring about our appreciation of creative living and how well it can serve us.



Three Men in a Tub. Painting done at children's art classes, Saskatoon Art Centre

A Sense of Joyous Adventure

"I am convinced", writes Wynona Mulcaster who is in charge of creative art classes for children in Saskatoon, Saskatchewan, "that creative expression is a natural urge in most children, and I can only account for the complete sterility and incredible timidity to be found in much school art work, by the fact that children are continuously faced with a defeatest attitude on the part of parents and teachers. The teacher is inclined to think that the eight year old's way of drawing a cat is not good enough for him, and so she undertakes to instruct him in a simple formula method for drawing a cat. This sort of thing undermines the child's confidence in his own ideas, and before long his creativeness has dried up at the source, and he has become completely dependent on the teacher."

"In my classes, I strive to build up the child's faith in himself. He is made to understand that his way of drawing is the right way for him, and that there is no one in the world who can tell how he should do it except himself. All adult standards are vigorously discarded, and ... the need for making things look "real" is soon dismissed, and with it a tremendous load of fear is lifted. A sense of joyous adventure follows, as children begin to explore the possibilities of paint and chalk and clay."

What is Child Art?

ARTHUR LISMER

THE words "child art" may be a misnomer for an activity that concerns children, also its relation to Art with a capital A is debatable. However, it doesn't matter very much what we call it. It has become the accepted term which defines those creative activities of young people, from the ages of six years until the time "when adolescence comes like a thief in the night and steals away their imagination."

It emphasizes that there is such a thing as the *art* of children and implies that adult art, mature and conscious, is one thing and child art, uninhibited and unconscious is another.

There are millions of children who are creative and who produce paintings, drawings and designs. Whilst we are speculating as to the nature of these creative efforts of the young—enquiring into the meaning and purpose of their beauty of design, liveliness of colour, exuberance of attack and the fertility of expressive ideas, this thing called "child art" goes on.

Through such efforts of the child, the wise guidance of artist-teachers and the support of those organizations and individuals who



Drawing of an air raid by child age 5, Nursery Group, Art Association of Montreal

see wider and deeper than others, the child has made and is continually making his contribution to his own education. The wonder is that we did not discover it a hundred years ago—this exuberant energy and release of ideas, this ability of children to create with such assurance and beauty.

In his drawings and paintings, the child gives us the clue to his aspirations and his happiness in achievement. He tells us also of his pain, frustrations and troubles, how he is growing, how retarded, how he sees and feels about life. Always he is trying to get through to the adult some indication of his personality and growth. Not consciously of course, but we adults have to be very conscious of what he is communicating. For it is a kind of communication over space and time, bridging the gaps in our understanding of humanity.

From the art of children, we learn that childhood is not just preparation for life—it is life, and that children have a right to freedom, to personal exploration and to self-expression.

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We know now that a child is capable of finding ways that lead to the solution of many of his problems; that he does not need all the adult ways we invent of providing crowded hours of tasks, and of programmes for occupying all his time, in and out of school.

We have found out that he is an individual in his own right—capable of making decisions and arriving at solutions. One has only to look at his drawings and paintings, his carving, modelling, or handiwork at all age-levels to be convinced of the truth of this.

It would be easy to say: leave the child alone, give him materials and a place in which to produce drawings and objects and that is all that is needed. But there is more to it. A child needs guidance, looks for it, accepts it gratefully. His teachers should be sources, not standards, but they, however, can and should lead him along paths that reach out towards bis horizons and aspirations.

A teacher who has the habit of mind of

looking, listening and waiting for sights and sounds of beauty and one who can see through the outward illusion of imitative things into the meaning of music, poetry and painting will understand a child, and his drawings. An understanding of psychology, a touch of the maternal, and a capacity for looking at the world through the eyes of the child,—these are the marks of good guides and teachers.

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They can be selected and trained and only these should have the care and guidance of children. If it were not for good teachers in this or any other country, who have guided the very idea of children's creativeness, in what we call art, through opposition, criticism and frustration, towards establishment and achievement, it would never have survived.

But the next step is more difficult. Child art must find its way into other channels.

The ideas behind such experimental efforts now going on all over this continent must emerge into formal and official education also. As a social, psychological and artistic effort, encouraged by private organizations and in individual studios, child art only achieves a sparse fulfilment of its purpose. To fit the individual into society is definitely a duty of educational authority in a democracy. Child art will lose something of value when it is moved over into the more official fields of education, but nevertheless its presence there will temper our over-emphasis on the factual and intellectual aspects of education, by infusing the whole field of formal teaching with a new understanding of creativeness in action, by the alliance of emotional and visual experience with intellectual and scientific method.

You cannot have a formal system of lessons and time-tables and study aids for child art. You cannot grade imagination and visual experience in this way. It would die under the pressure and constant change of the forty-minute lesson period in most schools. But the subject called art *could* be integrated with history, geography, nature study and other subjects, but unless there were special provision made for long, free periods for individual creative expression the "child art" idea would not survive.



Photo: Saskatoon Star-Phoenix

Another step in expansion of the child's creative efforts is the local community centre. Ambitious programmes are foreseen, if and when such democratic vistas find realization in practice.

Teachers and others, who are going to supervise such projects, need, besides special training, a knowledge about children, what happens to them in the process of growing up, the ability to see in the child's drawing originality, personality or character, also insight and curiosity to find out about techniques and materials, and above all a lively creative spirit of their own.

Child art is changing the face of formal education in Canada. What is needed is that it shall happen to more children in more places. As Franz Cizek said, "There is so much of autumn and winter but spring comes only once in a lifetime."

Toronto and Montreal - Focal Points of Growth

THE art galleries and art museums of Canada have been the pioneers and originators of the kind of leadership and training of children both in and out of school that we call "child art".

Toronto was the core and origin of such efforts, for it was as far back as 1927 that the first classes were organized from children of the schools of Toronto, who came on Saturday mornings to the Art Gallery of Toronto. In a sense, we, who started this experiment, owed something to the art galleries in the United States in that we followed the plan of such efforts as those initiated by the Cleveland Museum of Art. But we found very early, that a pattern suitable to the needs of Canadian children must be built on what we learned from the children themselves.

In 1928, the first large classes were set up and soon the galleries were crowded with hundreds of youngsters, copying the pictures on the walls, making designs, models and drawings with new freedom and gusto. Financing was a difficult matter and we took that problem to the Carnegie Corporation of New York. Dr. Frederick Keppel was chairman of distribution of funds for support of art education, and to the goodwill of this great man Canada owes the successful promotion of all such efforts in Canada from 1929 to 1940.

More than ten thousand children passed through the Art Gallery of Toronto's classes and the Children's Art Centre of the Art Gallery of Toronto from 1929 to 1947. No fees were charged. The council of the Art Gallery were generous in providing space, staff and materials and they were aided considerably by grants from the Carnegie Corporation over a period of seven years.

Prestige and reputation came to the Art Gallery as a result of these activities. It was known far and wide, at home and abroad, as the home of "the Toronto experiment in education". The effect of the classes on official or formal art education in the Toronto schools and in the Ontario school system has been notable. Many other centres received their inspiration from this fertile source. Educators and teachers came from abroad to study the methods and techniques. From Toronto the first exhibitions of children's drawing and paintings were sent to Europe, to the Dominions overseas and to the United States. Members of the staff journeyed to far corners of the earth, to South Africa, New Zealand, Australia and the South Seas; there they spread new ideas on new soil, as well as the reputation of Toronto and of Canada.

In that effort the leaders were Norah McCullough, Audrey Taylor, Dorothy Medhurst, Betty Jaques, Gordon Webber, Tilly Cowan and others.

Miss Norah McCullough spent eight years in South Africa, where she did fine and efficient work in child education. She helped establish children's art centres in Pretoria and Cape Town.

Miss Audrey Taylor made a study of backward children, handicapped physically and mentally, and has taught in the United States and other cities in Canada, where she has earned a well-deserved reputation. Miss Dorothy Medhurst was in charge of the classes at the Art Gallery and of the children's Art Centre from 1939 to 1946, and she attained high distinction in the study of pre-school children.

When the educational activities of the Art Gallery of Toronto closed down in the summer of 1947 it was at the height of its success, but no funds were available and the Saturday morning classes and the Children's Art Centre are now a thing of the past. They are mourned, but not forgotten.*

At the same time as the "Toronto experiment" closed down, the Art Centre in Montreal opened its doors. This marked the end of nearly ten years of similar educational activities and experiments in the Art Association's Museum of Fine Arts in Montreal.

The story of this work in Montreal goes back to 1936 or thereabouts when Anne Savage was doing brilliant pioneering in high school education in art with "teen-age" youngsters, at Baron Byng High School, where she is still carrying on valiantly. Then there was Ethel Seath at "The Study". Also Fritz Brandtner was doing a noble job in the area usually called "the other side of the tracks" at the Iverley Settlement and the Negro Community Centre, with children of all ages. But the teaching of art in the Montreal schools remained academic and stuffy. This was before and up to 1936-37, and the stage was set for further development.

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Anne Savage and Ethel Seath next organized classes at the Art Association of Montreal, with the goodwill and support of Dr. Martin who had been made president of the Association in 1937, and they also received a small grant from the Carnegie Corporation of New York. In 1940 an educational supervisor was appointed to the Art Association, the classes on Saturday morning were expanded, and programmes of lectures, gallery talks and children's visits during the week established. The staff of teachers was increased. Audrey Taylor, Gordon Webber and Betty Jaques came from Toronto. Courses for school teachers were given and attended by hundreds of teachers. New art centres were opened in Westmount, in Notre Dame de Grâce and other places, staffed and supported by Art Association teachers.

*A grant of \$6,000 has now been given by the Ontario government to the Toronto Board of Education so that a small, experimental Art Centre for children can be opened in Toronto. The experiment begins in September, and the plans and solutions worked out in this centre are intended to be related to art teaching generally in Ontario schools.



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"The whole idea of a child's drawing as an attractive thing to wonder at is gone", writes Arthur Lismer in his comment upon these two illustrations. As he explains, the more desirable and modern point of view is to take an interest in what is happening now; that is . . . in the production of three dimensional objects by children who are working together cooperatively in a unified project. Such an example is the one illustrated here of a play in which the children have designed both settings and costumes. "That's why", Lismer concludes, "I favour the idea of discovering the child through what he does with his drawings and paintings, not through what his individual drawing is."

Handicapped children and under-privileged children were taken into special classes, and the classes on Saturday mornings were opened out to all children of all ages. In 1943 the first pre-school age children's classes were organized. Pageants, nativity plays, were frequent and popular, all extensions of the idea that children "learn by doing". The children made the sets, designed the costumes, produced and acted in their own presentations. The age levels were now extended to cover the years from 3 to 16. This was all during the war years. There were classes for refugee children, for children in wartime day nurseries, for kindergarten teachers, camp counsellors, social service workers, and there were teacher training courses. Finally, classes for adults were organized.

The Art Association of Montreal through its exhibitions and its educational programmes with children has played and is playing an important role. In its new Art Centre, located in a building purchased last year by interested members of the Art Association, the children's activities go on with renewed vigour.

During the last ten years, Montreal has come alive in the arts. To the French-Canadian, go the honours for developing this new life, with art as a common denominator, speaking a common language, between the races. The creative expressions and experiments of and with Montreal children have become a part of this lively revolt against the static and academic.

ARTHUR LISMER

Painting by boy age 14. Above: Play presented by children from the Art Centre, Montreal.



Take Another Look at Your Kitchen Range

DONALD W. BUCHANAN

A CERTAIN misplaced emphasis on the purity of the unbroken line appears in the design of most contemporary kitchens. Citing utility as a reason, architects plan a long level working surface, with the top of the range, the sink, and the wash-board at uniform height from the floor. In such schemes, there is little place for the old-fashioned range with the high oven, so these have become obsolete. We are offered instead flat top models of shining simplicity and of exact proportions to fit these "streamlined" kitchens.

Yet despite their pretensions to modernity, these new ranges are far from being truly functional in design. Such criticism is confirmed by the results of certain surveys undertaken recently by schools of domestic science in both Canada and the United States. One report of particular interest to Canadians, comes from the Faculty of Household Science of the University of Toronto. It reads as follows:

"The suggestions we offer are for a stove in an average home, not a small apartment.

"Most people in Ontario live in separate homes with adequate kitchen space.

"Surveys made by both the Canadian and American Home Economics Associations have shown that most women prefer stoves with high ovens. We are unanimous in our agreement with their findings.

"We are aware of the fact that the present trend in kitchen planning is to 'streamline' everything and have a working space around the kitchen at one level. Such plans are evolved by those who do not work in a kitchen and we know that they are not efficient. b

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"The refrigerator is above this level and should be. The stove oven also should be high. There should be two lower levels. One for working with equipment while standing, such as an electric mixer, and a lower level at which one may sit to work in an ordinary chair with both feet on the floor."

Other samplings of Canadian opinion provide similar conclusions. For example, two years ago, at a display of fine design in household goods held at the Art Gallery of Toronto, visitors were asked to leave comments in a special box provided for this purpose. Most of the comments received turned out to be complaints from housewives who stated that the new low ovens in modern ranges were inconvenient, were poorly placed, were definitely not functional in design.

In response to such surveys, most Canadian manufacturers, however, have only one answer, and a very puzzling one it is, too.

"Thanks for your kindness", one manufacturer writes, "in attaching the report from the Faculty of Household Science, University of Toronto, concerning the design of modern kitchen ranges. We quite agree with their findings, but the fact is, that if one produced a range today with an oven at a higher level,



Drawings and models by third year students, School of Architecture, University of Toronto

Opposite page, above: Typical kitchen range as designed and produced today in Canada

Opposite page, below: Adjustable range designed by Maxwell Fry, London, England such as we did a number of years ago, the buying public would pass it by in favor of the lower streamlined models now available."

In other words, in past years, by means of international advertising campaigns sponsored by the big electric equipment companies in the United States, "streamlining" has been sold as the fashion of the day to consumers everywhere on this continent, and the smaller Canadian companies apparently feel that they cannot go counter to this tide of publicity.

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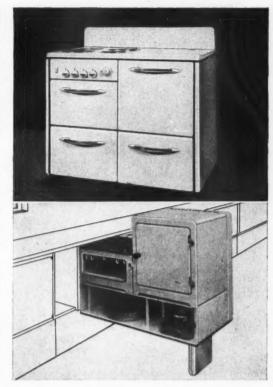
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The fashion has been set. It can, however, be broken if some creative industrial designer working in co-operation with some enterprising manufacturer will devise a better and more functional type of range, that will appeal to the average consumer on the grounds of both appearance and ease in handling.

Because he has to face problems such as these, the young architect or engineer who wishes to make a profession of product designing must be a man of considerable imagination. He must know people, how they live, what determines their wants and needs; in a word he must understand his social environment as clearly as he understands the principles of fine form and just proportion.

Maxwell Fry, the distinguished English architect and industrial artist is such a man. When he was commissioned two years ago by the Council of Industrial Design in Great Britain to plan a model kitchen for display in the "Britain Can Make It" exhibition, he decided against using any of the existing ranges. His solution was something new, a fully adjustable range that can be fitted into almost any position in a room, and it has, as you will note from the illustration here, a raised oven.

This brings us to Canada, and to that training in industrial design which we are now beginning to give students in our schools of architecture. That this training is sound is proved by the practical projects which third year classes in the School of Architecture at the University of Toronto are working on. This year and last they did several jobs of re-designing gas cooking equipment on the basis of both engineering specifications supplied by Canadian firms and on analysis of



consumer needs. That the students look at these problems afresh, without preconceived prejudices as to what is "modern" and what is not "modern" can be seen from the photograph reproduced here of the various small models of ranges they made in their class this year.

These young men are certainly on the right track, and it is to be hoped that some of them will have a chance to carve out successful careers for themselves in this profession. It is a profession which is only beginning to be recognized in Canada, but already over twenty practising product designers in the Dominion have banded themselves together to seek a national charter for a professional society to be called the Canadian Association of Industrial Designers. Their aim is to ensure standards of quality and performance in industrial art in this country. We hope both the public and the manufacturers will give them the support they deserve.

typography can be creative type families

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a discussion
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You don't have to go far to find examples of inertia and resistance to change in the printing crafts. In fact, there is one obvious one in every "case" of printing types in this country. If the reader will investigate the neat little rows of compartments on the right-hand side of the cases where the capital letters are kept, he will find that they are all ranged in neat order from A to Z, reading left to right, with the exception of the letters J and U.

Now it happens that those two letters were added to the alphabet after the type case was designed, and instead of rearranging the type case to place them in sequence with the letters which they were to augment and from which they were derived, that is I and V, the printers of the day simply tossed them into the compartments after Z, and there they remain to this day. The printing industry will adopt with alacrity the slightest technical improvement, but J and U remain after Z and will continue to do so for many years to come.

A similar inertia has dominated design in printing since the invention of movable type five hundred years ago. There have been only two major revolts—the revolt of Geoffroi Tory against the use of the Gothic black letter and his introduction of the Roman letter into French printing in the sixteenth century, and the revolt against the decadence of Victorian typography, by William Morris in England, towards the end of the last century.

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But today there are signs of a new ferment. Printing in the last decade has been influenced by that same new vision in design which has been revolutionizing the appearance of our buildings, our industrial products, our homes and offices. The change has been slow in taking hold, and is by no means universal yet, but the trend is strong. As its influence becomes more widespread, each craftsman in the industry grows more conscious of his job being an art as well as a craft.

The problem of stimulating this new approach to printing design—from the functional as well as from the aesthetic point of view—, and of keeping it from slipping from the truly modern into the mere fad of the "modernistic", is one which has aroused concern in several quarters. Here and there,

An Employer School of Architecture / McOill University

School of Architecture / McOill University

different organizations in Canada have set themselves the task of keeping good design to the fore in Canadian printing.

Among efforts of this kind, the booklets published recently by The E. B. Eddy Company of Ottawa and Hull have played a significant role. One of these, *Design for Printing*, which outlined the basic design principles as applied to modern typography, won instantaneous popularity both here and abroad, not only among printers, but among advertising artists and even architects who found the material applicable to their needs. A page

Above: Cover for folder designed by Kurt Weihs, printed by Cambridge Press, Montreal

Opposite page: Design by Carl Dair, Montreal Plate, courtesy: The E. B. Eddy Company Ltd., Hull

TYPE TEXTURE

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A setting of body type has two values — "colour" and "texture." The colour of type derives from the relationship between the amounts of white paper showing as against the mass of the printed letter itself. The marginal illustration will illustrate: in the Garamond letter, the printed portion of the letter is secondary to the paper showing; therefore the letter is said to be "light." In the instance of the Airport letter, the printing area occupies nearly all the white space within the rectangle; the letter is "heavy."

Type texture, however, is an innate quality derived from the design of the letter itself and the distribution of the heavy portions of the letter as opposed to the light. For an extreme example, take a Garamond lower-case n and one of Bodoni:



The Garamond character has soft swells, wedge-shaped serifs and slight contrast of weight between the thick and thin strokes. The Bodoni character has a vertical emphasis, the serifs are thin straight lines, and the swells of the thick strokes are sudden. That these factors affect the appearance of each in the mass can be seen by checking comparative settings opposite.

It is as though the strokes of a type face were the threads of a cloth; in the one case, the evenness of the colour of the individual letter results in an over-all evenness of tone; in the other case, a heavy thread is used in the weft and a light one in the warp, as illustrated in the margin.

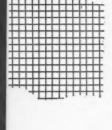
Within the wide range of type faces available to the printer today, almost any textural quality desired can be arrived at, and with the judicious use of display faces with similar textural qualities, beautiful pages can literally be woven in type.

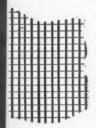
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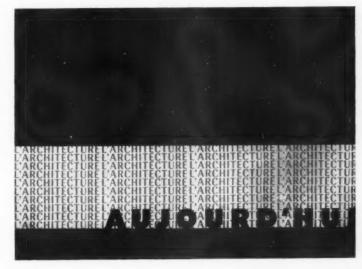




Cover design for a periodical by Paul Arthur, Toronto

Opposite:
Page design
by Carl Dair,
Montreal
Plate from booklet
Type Talks published by
The E. B. Eddy Company

Project for cover design, done by a student in typography class, the Ecole des Arts Graphiques, Montreal





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Cest Rosa qui ouvesti la perte à Gérald Goulu lorsqu'il venait donner son cours à Félzs. On le devine: ces deva êtres ingénus et dévoués se plurent aussitot, comme il ésait naturel. Mais Gérald se croyait au-dessus de Rosa parce qu'il était

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instituteur et elle, illettrie. Ce anohume professionnel fit avorter l'úylle. Gérald est net, ausseinesce. Rosa. étato bélle, se montrait douce et bonne par surcréit : cela nost pas commun. Qu'elle fit ignerante. le malbrur n'état pas grand l'Et posi-(cérald n'avait qu'à lui apprendre ce qu'il avoat : m'étati d pas professeur? Plus tard, il regretta ambrersont la jole Mile. Quant à Rosa, elle ne se douts de ten : elle avait trop d'humilité pour oser samais faire le réve d'épouser un maftes d'e...l.

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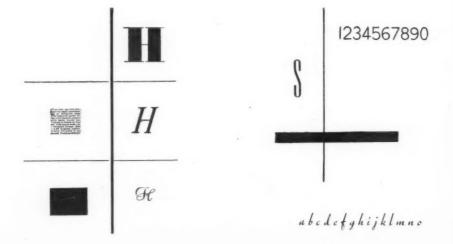
Cover and double page designed by Jean Simard for his book Felix for Les Editions Variétés, Mont

from another booklet, Type Talks, is reproduced in this article.

Certain Canadian schools giving graphic arts courses have also made important contributions by providing aspirants to the trade with a new understanding of the principles of modern design. Projects assigned to students include the making of "typographic abstractions". To do these one must cultivate a keen eye for the perception of the texture of type on a page and for the spatial relationships which go into the making of visual compositions on the two-dimensional printing surface. Two of these compositions, drawn from the writer's class at the School of Art and Design,

Art Association of Montreal, are reproduced below. Similar abstractions are done by other students in Montreal under Arthur Gladu at the Ecole des Arts Graphiques and Henry Eveleigh at the Ecole des Beaux-Arts. They show a freshness of approach together with possibilities for commercial application.

The recent organization of a Saturday morning study group in Montreal composed of printers and designers representing half a dozen major printing houses in that city, is a further indication of how rapidly these new ideas are spreading. Yes, the face of Canadian printing is changing radically . . . even though J and U still come after Z in the type case!



An Approach to Book Design

W. ROLOFF BENY

Wilfred Roloff Beny is only twenty-four; in this country of youth, where, by a paradox, the very young of talent tend to go unrecognized, he has already found his experimental work accepted and praised by many. His paintings have been shown in all the major art societies in Canada; he has had a one-man exhibition at Hart House and now is to have others at the Picture Loan Society and at the International Cinema in Toronto.

Before he was twenty-one, he had already passed through one fairly obvious stage in Canadian painting, that stage in which emphasis is laid on purely regionalist symbols in land-scape and figures. Such regionalism he has now left completely behind him, although in his recent and more semi-abstract paintings, as in the one illustrated here, there sometimes remain

evocative notes based on his memories of the western plains.

His background had been Alberta, that was where he first painted, but he went on, not to art school, but to the University of Toronto. Graduating with honours from the fine arts course there, he then obtained a fellowship for two years at the University of Iowa, and he is at present engaged in studying for the degree of doctor of philosophy in fine art at New

York University.

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"On my horizon", he writes from New York, "everything is in movement". And he means not merely the bustle of the teeming metropolis; he is thinking also of those space-time concepts of modern science, which are changing our understanding of the physical universe. This concern for movement in space, for new dimensions and fluid perspectives, this search for the way beyond the static monumentality of classical art, is reflected particularly in his abstract and semi-abstract compositions and also in his various original experiments in print-making with mixed media. He has been able to combine successfully, to take one example, engraving, etching and aquatint, and in another instance, he has used a three-colour lithograph with soft-ground etching and engraving.

He wants to be and is trying with some success to be an artist of his own time, that is one who is in touch with and reflects the tensions of the age, who does not flee from contemporary life, but who faces it. That is one reason why he has shown such an interest in book design, a field in which he has already done one commission of importance, namely the original illustrations for The Village of Souls by Philip Child. Art to him is the opposite of an escape; he will have nothing to do with those "Sunday painters", whose "artistic pursuits allow indugence in a mythical world relieved of the urgency of our time". He seeks rather, he says, that

"art which will be the tortured mentor of our generation".

In other societies, the ultimate question what is reality has been answered in terms of an accepted authority. This dictated "reality" can then be exalted in art, and often has been. Our own society, on the other hand, has given this fundamental question no answer, and furnished few clues. With us, emphasis will be on the pregnant questioning itself, rather than on the too elusive answer. While the public contributes to its own bewilderment by a search for an unchanging, omnipotent art, the creative mind, stimulated by the polemics of our time, continues its pursuit of relational meanings among the disorder.

The overt legend, the stated reality of past ages, no longer exerts its influence over the contemporary artist. It is therefore not surprising to find, in present day work, both certain contradictions of form and content and a relentless experimentation with technique. As artists we realize we are all beginners.

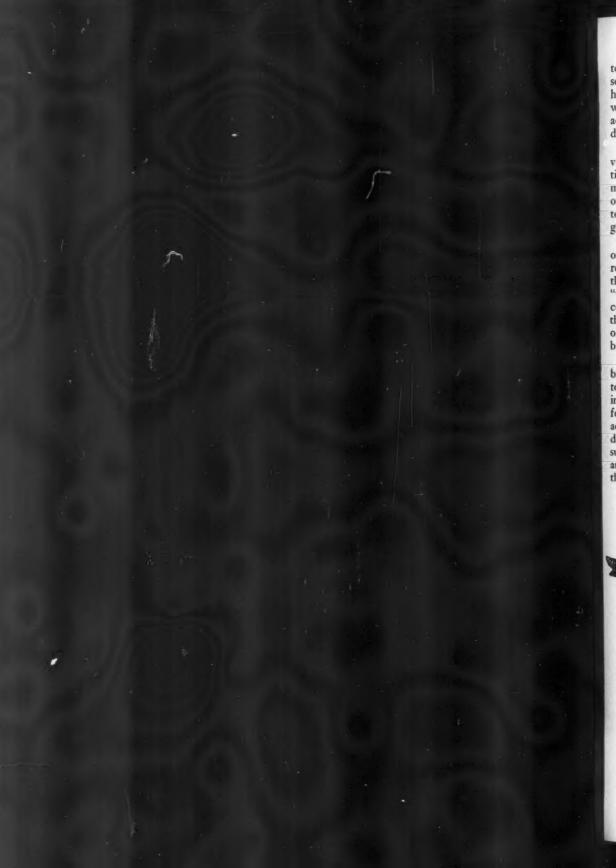
Recent national exhibitions in the United States prove that competition and research in printing techniques have never been so intense. To account for this enthusiasm is not difficult. As an "original" form of art, the print has always been a most democratic expression, being economically more available



W. ROLOFF BENY. "A time to keep silence, and a time to speak" (Ecclesiastes).

A print in mixed





to those of average incomes than painting or sculpture. This has been true of all periods of history from the end of the Middle Ages on, whenever artistic enjoyment was an integrated activity in society, not a self-conscious and decorous fringe.

Commercial printing methods are now devised to achieve astonishingly good reproductions of drawings and hand-made prints. Such methods will never destroy the desire for the original, and, when used in an organic relation to book design for instance, they can meet a growing public demand.

The special problems involved in adapting one's abilities to the design of a book of recognized literary merit are less limitations than stimulations. Because of the multiple "worlds" of books, with all their variations of content and purpose, it seems safe to aver that there can be an affinity between the work of every artist and some book or category of books.

Obviously, every art form has limitations, but several have restrictions similar in kind to the book. The Greek vase painter was not intimidated by the shapes of his vases, the few materials he could employ nor the character of the market for which they were destined. In the best examples, the curving surfaces impart movement to the compositions and sensuousness to the bands of ornament; the lustrous black glaze, by catching light in





some portions and leaving others in shadow, imparts an illusion of space which is almost unique in this craft at its height, that is in the early part of the fifth century, B.C. The mural and tapestry designers also have had to meet problems of restricted technique and to adapt their work to the special functions of different types of rooms or buildings and to the impact of changing audiences.

The unique qualities of one technique can add certain resistances which challenge the imagination. This is especially true of printing methods, where the severity of the engraved line has a cool emotional effect, whereas the etched or dry-point line can be as warm and varied as desired. Lithography, being planographic as opposed to the intaglio methods, has a two-dimensional, velvety quality which

W. ROLOFF BENY

Above: Man of Sorrows
Etching on zinc

Left: Illustration for The Village of Souls by Philip Child Ryerson Press, Toronto cannot be approximated except perhaps by aquatint. Each of these techniques has been sufficient in itself, but there is no reason to limit their expressive possibilities because of Victorian precedent. Combinations of these media in the same print have produced amazing results which seem well adapted to the complex fabric of the world we feel compelled to explore. I hope in some future issue of this magazine to give a more specific account of the technical research I have found so absorbing during my three years of work and study in the United States.

In book production, I have noticed the rich opportunity to turn technical limitations into aesthetic assets. In Canada, of course, one meets certain restrictions caused by such problems as a relatively small population and the bilingual barrier, whereas in the United States, the vastness of the literary public and

the sharply defined levels of interest make it possible for the most conservative and the most aggressive artist to operate at the same time. It should be our aim in Canada to design our "prestige" books with a full awareness of present trends. The most modest brochure by which we advertise ourselves should at least show distinction of typography. An example of unfortunate Canadian distinction was pointed out to me by a prominent New York book dealer the other day. He showed me an imposing "art book" printed in Canada not so long ago, the dowdiness and fin de siècle character of which made it a poor ambassador. In contrast with the exciting typographical mastery in the Swiss publications of Imre Reiner, the Weyhe publications designed by Merle Armitage, and the modest but effective designing of New Directions books by Emil Lustig, our Cana-



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Courtesy: Journal of the R.A.I.C.

dian made "art book" was not only inadequate but misrepresentative. We haven't the budget, demand or talent for publications on the level of *Cahiers d'Art*, *Tiger's Eye* or *Fortune*, but it is exhilarating to see magazines as well laid out as some of the professional journals of Canada representing us in foreign libraries.

The principles of good book design are few, but as elastic as the imagination of the designer and the courage of the publisher. In the words of Merle Armitage, "mere type legibility is to a book as mere shelter is to architecture." A page of type can be a thing of arresting beauty without sacrificing ease in reading. The emphasis of natural rhythms between type and space does away with the need of meaningless decorations and fillers

which disclose a poverty of invention. But neither typography nor graphic accompaniments should be considered separately from the production as an aesthetic whole, for a brilliant setting cannot save a mediocre text any more than it can save a mediocre drama.

The ideas in a good manuscript are references to a body of material, which, when projected in literary form—no matter how overt or subjective—obtain an existence complete in themselves. As such, the author's material becomes a new iconographical world for the artist, with the same primary reality as any selective subject matter would have for him. Ideally, his graphic interpretations become creative comments on the text just

Continued on page 210



1 Autobus, design for sightseeing tours, by Weste Auto and Truel, Body Works L Winnipeg

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Centre: Portable radio designed by J. A. Breadner for Breadner Co. Ltd., Ottawa

3 Aluminum saucepan and cover, designed by Aluminum Laboratories, Montreal, for Aluminum Goods Ltd., Toronto

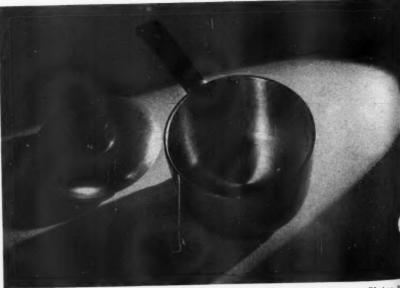
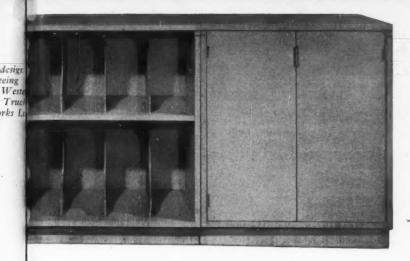


Photo: 1



Record cabinet in oak, by W. H. Hallman and design staff of Canada Cabinets and Furniture Ltd., Kitchener, Ont.



ESIGN INDEX

FIVE CATEGORIES OF PRODUCTION

wn here are examples of original Canaproduct design, drawn from five main egories of production, as listed in the sign Index maintained by the National llery of Canada. These categories are: engineering, ranging from autobuses farm tractors; 2. light engineering, inding cooking and heating equipment, ios and inter-communication systems; machine-made goods, moulded, stamped, fabricated, using one or two basic maals, such as kitchen utensils, plastic ware, tal furniture; 4. factory-made goods h a craft basis, including most furnipottery, leather goods; 5. customeror handcraft designs, normally only lable in small numbers, but which could adapted to mass production.

designers is to be held, under the joint pices of the School of Architecture of University of Toronto and the National llery of Canada, at the Canadian National hibition in Toronto towards the end of gust. You are invited to visit it in the nufacturers' Building there.

display of the work of Canadian indus-



Photo: R. E. Heise

en in white oak W. J. McBain, Al.C., Toronto. p designed by path's Ltd., Toronto



COAST TO COAST IN ART

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CHARLES H. SCOTT

Early Spring in the Garden

Saskatchewan Arts Board

A long step forward in the development of community art activities has now been taken in Saskatchewan, A Saskatchewan Arts Board has been formed with these aims: to co-ordinate cultural resources, to offer leadership and to stimulate development in drama, the visual arts, music, literature and handicrafts throughout the province.

The Department of Education is offering the Board an initial grant of \$2,500 and in addition is paying the salary and travelling expenses of its full-time secretary, Miss Norah McCullough. Miss McCullough worked previously for both the Art Gallery of Toronto and the National Gallery of Canada, and she also was for some years in charge of a child art project in South

Africa.

The visual arts are represented on the Board by Ernest Lindner of Saskatoon, and other members have been appointed in the fields of literature, music, drama and education. There are also six laymen members, representing the citizenry at large. The Chairman is Dr. Stewart Basterfield, Dean of Regina College.

Support for various community projects was discussed by the Board at its first meeting. Most important of these was the request from the Saskatoon Art Centre for a grant of provincial funds to supplement those already being raised

locally for its work.

The present activities of the Saskatoon Art Centre show how rapid can be the growth of interest in the arts and craft in a small western city, once proper facilities and inspired guidance are provided. Already this local centre provides accommodation and working space for three of the cultural societies of Saskatoon; it presented twenty-two exhibitions in 1946; it has Saturday morning classes for children; it also arranges loan exhibitions for schools and a series of demonstrations and films on art entitled "Art for Everyone".

Although Saskatoon is a relatively small city, some six hundred of its citizens have already paid fees in support of this centre, a truly admirable record in civic appreciation of the arts.

A Personal Response to the British Columbia Scene

Like other public galleries, that of Vancouver is circumspect in inviting artists to hold one-man exhibitions. But it showed no indiscretion in handing out an invitation this winter to Charles H. Scott. Few people have done as much as he for the general support of art on the West Coast: as art director of the Vancouver School of Art since 1926, as lecturer for the Department of Education at the University of British Columbia, and as a frequent member of, or adviser to various art organizations. But, as the show confirmed, no vindication was necessary beyond the quality of the work itself.

There were a number of portraits and figure pieces, but landscapes were in the majority,-B.C. coast scenes, the mountains, the Fraser

Valley, the Fulg Islands. These comprised both small sketches, often reflecting the quiet exuberance of the holiday mood in which they were painted, and larger, more studied compositions. Memorable among the water colours was a recent work, capturing the after-the-rain-freshness and bloom of an oats field and the luxuriant growth of young trees. Equally memorable among the oils was Early Spring in the Garden, 1946, a sensitive study of a suburban city district, a painting filled with the opalescent glowing colour so characteristic of Vancouver and yet firm and crisp in structure.

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M. REINBLATT. The Drinker. Dry-point Winner of the Rolph-Clark-Stone Award for the most distinguished print in the Canadian Society of Graphic Art Annual Exhibition, 1947

In his introduction to the catalogue Mr. Scott says: "I am as susceptible today to the magic of light and atmosphere as I was in the yesterdays, and I gladly and naturally yield myself to it. In consequence I must paint in such a manner and use such subject matter as will best express the degree of magic I have experienced". Certainly, looking from picture to picture, one was increasingly impressed with the presence of actual light -grey light or sunlight-giving a unifying intimacy to a figure group, or the delicacy of a remembered moment to the clutter of a beach scene. At a time when special importance is claimed for the non-representational values in art, this exhibition gave ample evidence that there is still great validity and meaning in the direct and personal response to the seen environment, provided that experience is spontaneous, and stated sensitively and honestly.

Fifth Anniversary Number

Five years have now passed since Canadian Art first appeared as a national journal of the arts. During that time, our circulation has moved forward, from extremely modest beginnings, to reach today the fairly respectable total of over six thousand copies each issue.

The magazine is printed and sold at cost; nevertheless, higher production expenses now force us to raise subscription rates slightly, from

\$1.00 to \$1.25 a year.

As we maintain no paid agents, we are completely dependent on our readers for help in obtaining new subscribers. Will you then join us in our anniversary campaign to reach more Canadians everywhere? This is described on page 204.

Canadian Water Colour Exhibition

How would you define a water colour? The average conception is probably "an ingratiating little picture, with pleasing pastel colours, and

no great burden of substance"

That definition certainly wouldn't fit the contributions to the exhibition of the Canadian Society of Painters in Water Colour, which was held during February at the Art Gallery of Toronto. Many of these pictures weren't small at all: they were large, with lots of "meat" to their subjects, and an abundance of forceful paint.

A good example was Fritz Brandtner's Equestrian Study. This is a big stylized work of horses and riders, with plenty of strong orange and blue in it. Admittedly the technique is mixed, that is to say it is not, in the most literal sense, pure water colour. But that is not the point.



FLORENCE WYLE. The Amazon Girl. Wood Purchased by Miss Isabel McLaughlin, Toronto, from the benefit exhibition for the Canadian Appeal for Children Fund

What is noteworthy is his development within this broad medium, which he uses, of pictures that are as telling and powerful as much contemporary oil painting.

There were other outstanding items. Much of David Milne's best work is, of course, in water colour and with his wild flower study, Orchis and Arum, he is at the top of his form. Important in quite another way is Lac Mercier by R. York Wilson, an effective, formalized picture, verging on genre, of a nun watching over a group of squabbling, but happy children. Both treatment and subject seemed particularly suited to his talents.

Art in Layman's Language

A depressing number of the pictures in this year's exhibition of the Ontario Society of Artists looked as if they had been painted with no larger purpose in view than to cover that blank spot above Mrs. Julia Jones' electric fire-place. There was, of course, some good painting too,—quite enough to prove that there is still life left in Canada's oldest art society. Yet what really gave spice to the 1948 showing was something entirely new, a special section called "The Painter's Art in Layman's Language".

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This was a bright idea, well thought out and imaginatively executed, an attempt to demonstrate graphically by twenty panels (all by well-known painters), and by explanatory text, the various methods an artist can use, and how he is likely to approach his subject. One group of panels dealt with media, oil right through to tempera; another with style, from naturalism to abstraction; the third with technical considerations—space, textures, mood, balance and so forth. In other words, laymen who cared were given the chance to see paintings through the eye of the artist; an admirable device well calculated to heighten both perception and appreciation.

Five awards were open to exhibitors this year. Included for the first time was an Ontario Government prize to an Ontario artist of \$500.00, the winner of which was A. J. Casson. Others to receive awards were: W. A. Winter (the J. W. L. Forster Award of \$100.00 for the best subject picture); W. H. Yarwood (the Rolph-Clark-Stone \$500.00 Purchase Award); D. Mac-Kay Houstoun (the Taber Dulmage Feheley Purchase Award of \$500.00 for progress in painting); H. S. Palmer (the Dominion Life Collection Purchase Award of \$500.00 for a typical Ontario subject).

Painters and Sculptors Help the Appeal for Children Fund

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Across the continent and back in less than three weeks was certainly a travel record for any touring exhibition of Canadian painting and sculpture to have made. Yet, in this short period of time, during February last, the large benefit exhibition, organized by the Canadian Arts Council for the Canadian Appeal for Children Fund, did manage to visit five cities, Ottawa, Winnipeg, Vancouver, Toronto and Montreal.

As a result of the bids taken during the auctions held in each city, some thirteen thousand dollars was eventually realized by the sale of these works.

One must praise, in particular, the generosity shown by the artists who were invited to participate. They received as their share of the bids, over eight thousand five hundred dollars, all of which sum was turned back by them in the form of personal contributions by each artist to the Appeal for Children Fund.

To the mass of the general public, who came to see the exhibition, perhaps the most interesting feature was the sculpture. It has been sometime since any travelling collection of Canadian sculpture has been on tour and, although there were only a few pieces in this display, they were all good examples and of a stimulating variety.

A New Art Gallery for Hamilton

Largest city in Canada not to have a properly housed art gallery is Hamilton, Ontario. But this defect is to be remedied. The old Central Collegiate building has now been made available by the city council for use as an art centre and a community campaign is to be undertaken to raise \$200,000 to convert this building into a well-lit and fireproof modern gallery. The plans call for not only exhibition rooms, but also for space to be devoted to studios, work-rooms and a combined concert and lecture hall.

Now that a permanent structure is assured in which to house its collection, the present Art Gallery of Hamilton has taken on new life. It has appointed a curator, T. R. MacDonald, A.R.C.A., and already, in the small space it has at present on Main Street, a regular series of loan exhibitions are being shown.

Sudbury Discusses Popular Prejudices in Art

The Sudbury Arts and Crafts Club knows how to get down to brass tacks in treating the average person's prejudices in art. They do this by holding informal discussions on the subject, and recently they staged a combined art forum and picture study evening, at which they showed six paintings ranging from the pleasantly conventional, through the typically Canadian, to the so-called modern. They borrowed these canvases from the Public Library in London, Ontario, and from a private collector in Chatham, Ontario, and included were a snow scene by Manly MacDonald, Northern Autumn by A. J. Casson, and Two Cents a Ride by Pegi Nicol MacLeod.

The speakers who led the evening's discussion had undertaken a kind of local Gallup poll in advance, to find out what were the average person's likes and dislikes in pictures. Most of the answers from the general public indicated that they believed pictures were designed to provide an escape from reality. Popular demand was for rich colours, white birches, broad, peaceful fields, and waterfalls.

Having prepared themselves with this sampling of public opinion, the speakers tried to point out other values in the paintings under discussion. In Pegi Nicol's picture of a street merry-goround, it was suggested that while the painting did not furnish us with "peace, perfect peace", it did, however, through its expressive colours and rhythms show how children of New York's East Side may glean a bright moment of music and gaiety from the confused life of the streets.

Confronted with such arguments, the audience discussed the pictures heatedly and at length, and while the forum didn't lead to any definite conclusions, it, at least, awakened many of its participants to new and more stimulating ideas on art. This type of forum could well serve as a model for public discussions to be staged by art clubs in other communities.

Prudence Heward Memorial Exhibition

Canada in recent years has had several women painters of national distinction. Of these, the late Emily Carr is the best known, particularly for the strong sweeping rhythms of her landscapes in which she emphasized the deep, sombre patterns of the dense forests of the Pacific Coast. Others, however, such as Paraskeva Clark, Lilias Newton and Prudence Heward have also achieved considerable recognition, and deservedly so. The quality of Prudence Heward's work can readily be seen from the one hundred paintings of hers which make up the memorial exhibition organized in her honour by the National Gallery of Canada. It was shown in Ottawa during March, in Toronto in April and will be shown at the Art Association of Montreal in May.

Miss Heward, who died last year at the age of 53 was not a prolific painter. Yet in the short

sixteen years which can be counted as the creative period of her career, she advanced from her first and somewhat derivative studies in Canadian landscape, through a number of direct and bold portraits, to a final flowering of personal expression in those gay and sturdy, brilliantly coloured, figure compositions and portraits, with highly rythmic landscape backgrounds, which mark her greatest achievement. These prove her to have been an original artist of thoroughly robust temperament.

Vancouver Business Firms Support British Columbia Artists

There are several business organizations in Vancouver who have shown themselves willing to support artists in British Columbia: one is a down-town photographers' supply shop, another a down-town restaurant, and the third a combined



Reproduced above is a painting by William Panko, a miner from Drumheller, Alberta, who took up art as a hobby while he was confined to a hospital bed in Calgary. He had already produced a small but interesting group of paintings before his untimely death in Edmonton this spring. His works, with their instinctive, primitive approach, have attracted considerable attention and some of them were shown in an exhibition at the Coste House in Calgary.

restaurant and art centre in the university district. These three places are continuously showing small displays of the work of B.C. artists to their clientele. In return the attractiveness to their business quarters is increased, and they receive commissions on the sale of pictures. Chief credit for conception and the carrying out of the idea goes to Mr. George Bulhak, a Vancouver photographer, whose aim is to build a larger local market for original works of art.

A fourth firm has a similar project of its own. The Vancouver Sun, one of Vancouver's leading daily newspapers, has invited a number of local painters to contribute work for display in its building. These pictures are made available for sale at the same time, and then are hung, so that both employees and the public can see them, in various locations ranging from the main offices on the first floor to the cafeteria on the ninth.

Canadian Arts Council

New honours and duties have been given to A. H. S. Gillson, Dean of Arts of McGill University. Having been president of the Federation of Canadian Artists during the past year, he now has also become president of the Canadian Arts Council. This organization, to which sixteen of the cultural societies of the Dominion are affiliated, had its annual conference in Montreal in April, at which various projects for promoting a closer link between the arts and the Canadian community were discussed.

Two of the other principal officers elected were Claude E. Lewis, Toronto, as secretary, and R. S. Kennedy, Montreal, as treasurer. tic

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Something New in Spring Styles

Many hearts were broken in Montreal in March when the Art Association's 65th Spring Exhibition was opened. In the past, this show has been a free-for-all, as hospitable to the greenest amateur as to the ripest academician, and the number of works displayed has run as high as 621. This year there were 1,400 entries, but only 119 were chosen. Nor were the broken hearts only among the dabblers. To their amazement, painters of reputation were rejected. Putting aside the feelings of the scorned and without knowledge of the quality of the work thrown out, one is bound to say, however, that as an exhibition the 65th is much more comfortable by being smaller and, in its selectivity, a better show than usual.

"Every established institution," says Robert Tyler Davis, director, in his foreword to the catalogue, "must continuously make changes in

JORI SMITH. Petite Française—France 1947 Spring Exhibition, Art Association of Montreal

its form in order effectively to perform its functions in a constantly changing world." An innovation this year was the composition of the jury; painters were replaced by critics. According to the practice of several years past, the exhibition was divided into two sections, one orthodox and the other unorthodox. Mr. Davis and Mr. H. O. McCurry, director of the National Gallery, were judges in both sections. Paul Rainville, curator of the Quebec Provincial Museum,

served in the first and Maurice Gagnon, criticand writer, in the second.

The \$150 prizes for oils were awarded to Albert Rousseau and Alfred Pellan, and the \$100 prizes for water colours to Campbell Tinning and Goodridge Roberts.

An Early Gauguin Painting

Another notable gift, to be added to the various important paintings which H. S. Southam, C.M.G., has already given the National Gallery of Canada, is the landscape by Paul Gauguin, Paysage à Pont-Aven, which we reproduce here. Among previous gifts were such masterpieces as the classical landscape by Nicolas Poussin and Portrait of an Ecclesiastic by Jan Massys.

This Gauguin, the only one in a Canadian public collection, was presented to the Gallery by Mr. Southam shortly before his recent retirement from the position of chairman of the Board of Trustees of this national institution, which post he had held for 17 years. He helped to guide the fortunes of the gallery, not only during the pre-war period of varied development, when many valuable old masters were acquired for the collection and various important loan exhibitions organized, but also during the difficult war years, when the Gallery's activities were limited and it had to make do with a minimum allocation of funds from Parliament.

The new chairman of the board is the Rt. Hon. Vincent Massey, P.C., Chancellor of the University of Toronto and one of Canada's most distinguished collectors of modern painting.

Mr. Southam remains on the board as one of its members; the others who serve, under the chairmanship of Mr. Massey, are Dr. Robert Newton, president of the University of Alberta, and Jean Chauvin, publisher of Montreal.

PAUL GAUGUIN
Paysage à Pont-Aven
National Gallery
of Canada



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NEW BOOKS ON THE ARTS

A FREE HOUSE! OR THE ARTIST AS CRAFTS-MAN. BEING THE WRITINGS OF WALTER RICHARD SICKERT. Edited by Osbert Sitwell. 362 pp., 33 plates. London: Macmillan & Co. Ltd. (Canadian Distributors: The Macmillan Co. of Canada). \$6.25.

How many times, although few admit to such talents, do we find good painters to be interesting and lively writers! They seem to have a spontaneity of expression in words and a freshness of imagery, virtues too often missing from the more work-a-day commentaries typed out by their friends, the professional art critics.

Walter Richard Sickert who, in the earlier years of this century, gave to English painting its first signs of new life, emerging after the blight cast upon it by nineteenth century academism, was also, as Sir Osbert Sitwell says: "a prolific, a surprisingly

prolific writer".

great painter.

Able to combine, in his paintings and etchings, both the mordant and the subtle, the dry and the sensuous, he put these same qualities into what he wrote about artists and art. During his long lifetime, he composed hundreds of articles, sometimes for daily newspapers and sometimes for such learned journals as The Burlington Magazine. These essays have been ably edited here. Yet many of them are too much interlaced with minor and shifting prejudices—he, for example, keeps changing his mind about Matisse—to be considered as altogether conclusive artistic judgments. Occasionally, however, there are chapters, which stand up to every test, which possess both perspicacity and wit and a startling novelty of statement.

Also, his comments on etching, engraving and lithography are both technically and historically of profound interest, while his recollections of the French painter, Degas, whom he knew so well and admired so much, contain a wealth of original anecdote, and make excellent reading for all those who respect Degas as a great draughtsman and a

DONALD W. BUCHANAN

INTRODUCTION TO CARTOONING. By Richard Taylor. 159 pp., illustrated. New York: Watson-Guptill Publications, Inc. \$5.00.

For a long time I nourished a prejudice against books entitled "How To". Maybe it was because, as a kid of twelve, I was given an old treatise on art, dated 1856, to study. A few years ago a picture in Life magazine, however, showed Wendel Willkie, who, so I thought, was as intelligent as I, and there, scattered about his desk, one could see a selection of "How To's" on quite a variety of subjects. A question mark designed itself a few inches from my head. Could it be that there really was something to this form of literature? Here was another prejudice I must get rid of. So with a certain eagerness, I

began to read How to Make Friends and Influence People.

Recently, my new friend, Donald Buchanan, of this magazine, invited me to write a short review on a new "How To", Introduction to Cartooning by Richard Taylor, who is an example of Canadiantalent-we-have-lost-to-the-States. I have read this with a progressive sense of pleasure. This book, well presented, wittily illustrated, and written with disarming simplicity puts one face to face with its author, a regular healthy fellow! We all know from his inimitable cartoons what a great artist he is, an artist who has such a definite personality that no one can borrow from him without betraying the source. But Taylor, as a teacher, is a revelation! In his Introduction, he gives the inside story of cartooning, he examines it in all its details without being stuffy or pedantic. In this book one finds a paternal Taylor, who gives us, as a close friend would, all kinds of useful information regarding the difficult art of cartooning. He reminds us for instance: "One of the commonest mistakes made by the amateur gag man is in failing to see the difference between visual humor and spoken or written humor, entirely separate departments of thought." And let me conclude with this quotation from the book jacket, which expresses accurately to me the sum of the whole book: "This is no quick, easy course in cartooning, guaranteeing success in ten easy lessons; it is thoroughly sound and practical instruction by one of America's greatest cartoonists who takes up the beginner's problems, one by one, and points the way to professional accomplishment as only a successful practitioner can."

ROBERT LA PALME

MODERN ART IN ADVERTISING. By Egbert Jacobson. 84 pl. + 36 in col. Chicago: Paul Theobald. (Canadian Distributors: Cambridge Press, Montreal). \$8.50.

This is a catalogue de luxe, made up of magazine advertisements created for the Container Corporation of America during the last ten years. The book features twenty-eight four-colour advertisements called the "United Nations" series. In these advertisements the story of cardboard containers and their value in wartime has been illustrated by 28 designers; each designer of a different nationality. A short biography of the artist accompanies his design. It is interesting to notice that of the twenty-eight foreign designers, twenty-one now live in the United States.

The jacket design gives promise of more exciting material than is actually encountered. This, however, is adequately explained by Daniel Catton Rich, Director of the Art Institute of Chicago, in his introduction. He admits his disappointment upon seeing these designs when exhibited last year at the Institute. He feels that, when shown as a group, part

of their original function is lost; that is, as singlepage magazine advertisements appearing in wellknown journals. This condition also applies to the

catalogue.

A more interesting criticism concerns the designs by well-known artists such as Cassandre, Léger, Bayer, Kepes and Rand. It is explained in the catalogue that complete freedom in treatment and choice of subject was given to each artist. Perhaps a few limitations or some direction might have produced more interesting work. At least, it seems in the case of these men that on other more limited projects they have produced more exciting work.

Such criticisms are mere details. Walter P. Paepcke, president of the Container Corporation has successfully shown that the artist can be a vital participant in the progress of a business organization. This catalogue offers concrete evidence to prove the fact.

CLAIR STEWART

COPYRIGHT FOR THE ARTIST. By E. Holroyd Pearce, K.C., with additional chapters by Hesketh Hubbard and Kenneth Bird. London: B. T. Batsford Ltd. (Canadian Distributors: Clarke, Irwin & Co., Toronto). 65c.

This is a useful little pamphlet which covers, in less than twenty pages, the main essentials of the law of copyright, so far as it affects painters and sculptors. It is written in simple, readable language, with an absence of technical expressions and complicated references, which should endear it to the lay mind.

The pamphlet is, of course, a summary exposition of the principles of the British Copyright Act of 1911. It will prove of considerable use to Canadian aritsts, because the Canadian Copyright Act of 1921 was modelled upon the British statute and, in most of its sections, repeats the identical language. But there are a few particular points in which the Canadian statute differs from its British counterpart and, except as a general guide, an exposition of the British law of copyright, should not be accepted as settling the details of particular points so far as Canada is concerned.

Of particular interest are those sections of the pamphlet which explain that copyright is property which has an existence separate and apart from the physical object in respect of which the copyright

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subsists, and that each may reside in different ownership. The sections on the divisibility of copyright are timely. The incidents of ownership of copyright in portraits or photographs, done on commission, and of those done at the instance of the artist, are clearly pointed out.

The artistic temperament must necessarily display a disregard and even a contempt for the mundane principles of the law, and for the somewhat sordid questions of ownership and remuneration. But in the modern world these considerations are important and the artistic temperament will not suffer by paying them attention. Nearly two centuries ago, an able judge observed: "He who engages in a laborious work . . . will do it with more spirit, if, besides his own glory, he thinks it will be a provision for his family."

Those words are equally valid today.

HAROLD G. Fox, K.C.

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THE ADVENTURE OF CANADIAN PAINT-ING. By R. S. Lambert. 226 pp., 14 col. plates. Toronto: McClelland and Stewart, Limited. \$3.50.

The purpose of this book is to show boys and girls that our artists are not queer people, but that they are practical citizens who, in a spirit of adventure "seek out and immortalize . . . the beauties of our Canadian landscape and way of life", and that by so doing they make "an important contribution to the good name" of this country. The author has dealt with his problem by sketching the stories of fourteen Canadian painters. He provides a colour plate of a typical painting by each artist, and he also gives a brief analysis of the composition and technique of each of these paintings.

The intimate conversational style of the biographical sketches may bring the average juvenile reader into close relationship with the painter but it seems at times too chummy. This is probably, however, because the book is based on a series of school broadcasts, which were, of course, written not to be read but to be spoken through the microphone.

There is, here and there, a tendency to overstress the merit these paintings derive from their Canadian character. It is, of course, important for us to interpret the Canadian scene and way of life to one another and to the rest of the world. There, however, has developed a widely held belief that any subject undertaken by a Canadian artist ought to have a distinctly Canadian pattern or idiosyncrasy which it is his duty to set down or interpret. This point of view restricts both artist and public; it also encourages a narrow regionalist interpretation of the work of our painters. Canadian youth is already exposed to an unfortunate nationalistic and even racial bias in some of its school books and in other elements of its environment. Art studies, therefore, have special importance, for they are one of the fields in which we can effectively inculcate in the youngster a sense of values which transcend local tradition or idiom. This work, however, fails on that score.

J. D. FORSYTH

GIOVANNI BELLINI. By Philip Hendy & Ludwig Goldscheider. 34 pp. + 122 pl. and 5 in col. Oxford and London: Phaidon Press Ltd., (Canadian Distributors: Thomas Nelson and Sons, Toronto). \$7.50.

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ORSYTH

Whoever spends the necessary \$7.50 for this handsome publication will be spending his money well. Like other Phaidon publications, it is primarily a picture book, offering a series of well-chosen photographs, many of them full-scale details. As always, it is a pleasure to browse in such a series, following the camera as it reveals new delights in familiar works of art by peering closely into unfamiliar corners. The Bellini book publishes 122 plates, for the most part from excellent photographs. In addition, there are five colour plates of entire compositions. (One wonders if it would not also be a revelation of new delights if perhaps two of the colour plates were to be devoted to full-scale details, eliminating in those two cases the inevitable distortions that come when a colour composition is drastically reduced in size).

The twenty-seven pages of text with which Philip Hendy introduces the artist are also worth reading. One need not turn to them only from a sense of duty, for they are very readable. Mr. Hendy is a warm admirer of Giovanni Bellini, and in the course of presenting biographical material and the historical setting for the development of this lovable Venetian he succeeds in creating a sympathetic characterisation which has one turning often to the illustrations. This is obviously what the introduction to a book on art, intended for the general public, should do. For the student, the authors of this work have promised a second volume with a complete catalogue raisonné, discussing problems of attribution, and reproducing the remainder of Bellini's pictures and drawings.

Ten of the paintings reproduced are from the National Gallery in London, only the Academy in Venice having larger representation. Perhaps it is in studying the examples in his care as Director at the National Gallery that Mr. Hendy has come to feel so strongly that Giovanni Bellini has been critically neglected in the more general admiration, even veneration, for the contributions of his pupils, Titian and Giorgione. The author presents quite a strong case for a clearer recognition of the importance of the younger Bellini as the creator of the Renaissance in the Veneto, for the variety and flexibility of his plastic inventions, and, finally, for the part that he played in "broadening Italian Renaissance painting into European painting", laying the foundation for much of what happened in the expression of the succeeding centuries. The slow development of the teachable provincial of the mid-fifteenth century into the magnificent octogenarian creator of the Feast of the Gods, finished by Titian and now in Washington's National Gallery, is one of the great stories of artistic growth. It is well presented in this publication. ROBERT TYLER DAVIS

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ART NEWS ANNUAL 1948. 178 pp., 34 colour plates; New York: Art Foundation Inc. \$3.00.

This popular art annual improves with the years. With this issue, by far the best to date, it continues its useful function of presenting in an attractive, well illustrated, reasonably priced format, a review of art trends and events in the United States, on which interest is currently focussed. As the editor explains, for the first time since the war, art has begun to resume its natural flow. This progress is ably summarized in the valuable introductory article on "Art News of the Year".

The main section of the book is devoted to the recent magnificent exhibition of French tapestries lent by the French Government to the Metropolitan Museum, which has so enthused the public. Illustrated with several fine colour plates, this article deals with the history of this craft in France from the famous mediaeval tapestries in the Cluny and Angers Museums to its revival today in the hands of such modern artists as Lurcat.

Advance chapters from new writings by Bernard Berenson, the art critic; pictures of children by the great masters from Durer to Klee, with more than a dozen colour reproductions; the prints of the year selected by Carl Zigrosser; early American masters of the camera; the nonsense drawings of Edward Lear; and American and French fashion designers, which concludes the issue, indicate the variety and quality of its contents.

KATHLEEN M. FENWICK

GOTHIC PAINTING. By C. G. E. Bunt. 36 pp. +8 plates (4 in colour). London: Avalon Press & Central Institute of Art and Design. (Canadian Distributors: Toronto, Collins). \$2.50.

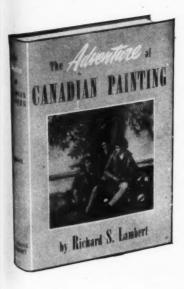
This book attempts to cover a field for which thirty-six pages of text are, by any standards, in-adequate. Mr. Bunt's text inevitably becomes a catalogue of names and paintings. He makes flat statements—too often quoting the words of other modern writers—but he cannot elaborate them. It is not enough, in a book designed for students, to say that Jan Van Eyck was 'perhaps the greatest figure in the history of Gothic painting', or that portraiture and naturalistic landscape both first appear in this period. Why? Only in the case of portraits does Mr. Bunt try to tell us; his book in consequence is superficial.

Allowing for this basic defect, the book is well put together. A short introduction deals with the nature of Gothic. But too much importance seems to be attached here to the Near East. Where did the Crusaders see the Hellenic and Hellenistic art which is said to be one of the factors in Gothic? This is followed by an outline of the national schools in England and France, Flanders, Italy, the little known Spanish school, and Germany.

The 45 illustrations (4 in colour) are adequate in quality, though some of the later half-tones, especially plates 37-40, are dark and rather lifeless. 'Warrenger' on p. 6 should read 'Worringer', 'Trastavere' on p. 23, 'Trastevere', and 'Gerion' on p. 32, 'Gereon'.

GERARD BRETT

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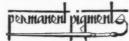
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Continued from page 198

as a ballet is responsive to but formally independent of the musical score. On the other hand, to "illustrate" literally the author's text, is to negate the imaginative reciprocity between reader and book, as well as to imply that the author has not finally realized his intention in his own medium. Book illustrations, treated in awareness of the above conditions, can achieve an active and mutually rewarding alliance with literature in Canada.

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Mr. Andrew Bell, your representative for Toronto, in concluding his review of the last exhibition of the Canadian Group of Painters, said that his only serious criticism of an otherwise admirable show was the absence of such important French speaking Canadian artists as Borduas, de Tonnancour and Pellan. I am informed that the Canadian Group of Painters, the members of which greatly admire these artists, has tried very hard to have them exhibit with the Group and, so far, has failed to get their co-operation.

This statement is supported by the comments of the critic, Mr. Maurice Gagnon, who, in his article (in French) "Automatism," on the work of certain younger painters who are followers of Borduas, says: "... then it is understandable that this group (Automatists), moved by unalterable forces, grasped by a devotion to a completely clear conscience, shows some mistrust and definite contempt for others. It is clear, then, why this group is afraid of any alliances and why it is as severe in judging others as it is in judging itself. ." I do not know how "severe" the "Automatists" themselves are in judging, others, but their devoted critic simply calls the "others"—"chiens crevés qui flottent sur les eaux canadiennes"—which means "bloated dead dogs floating on Canadian waters"! Using Hon. C. D. Howe's

words in his criticism of Mr. Drew, I would say that, for an art critic, this statement is "extravagant and intemperate".

Fortunately, the strength of the punch is taken out by the senselessness of his literary language as he continues hysterically: "that certain people, moved by interest or desire to save once more these poor bloated dead dogs, and only bloated dead dogs, always bloated dead dogs, grab for a place in the sun for bloated dead dogs." All that reminds one of the "automatic" writing, as prescribed by surrealist methods in 1919 to 1922. But Canadian Art is not a magazine for literary rarities; it is for problems on Canadian fine arts. From this point of view, Mr. Gagnon's literary chef d'oeuvre appears to me ill-tempered abuse of Canadian artists in the mass.

The art of a nation is made not only by one group of artists. It is made not only by the best ones (whatever that may mean)—the "Automatists" or the "Prisme d'Yeux" or some other rare specimens of "Montparnasse Flora"—but by many others, with endless variety of ideologies, scopes, traditions, techniques,—limited and great talents,—groups that serve the peoples, just as varied in their individual capacities to absorb that art. . . .

Yours truly, Paraskeva Clark, Toronto.



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INDEX - VOL. V; AUTUMN 1947 - SUMMER 1948 ARTICLES New Murals by Canadians . AMESS, FRED A. Painting for Pleasure The Art in Living Group **BOOKS REVIEWED** ATHERTON, RAY The Adventure of Canadian Painting (McClel-The Man in a Canoe land and Stewart) R. S. Lambert 206 AYRE, ROBERT Alpine Flowers (Clark-Irwin) Carl Schroeter . 43. Introducing Valentin Shabaeff Art News Annual (Art Foundation) . . . 208 Art Association of Montreal The Art of Poland (Philosophical Library) BARBEAU, MARIUS Irene Piotrowska Are the Real Folk Arts and Crafts Dying Out? 128 Artists on Art (Pantheon) Robert Goldwater BELL, ANDREW and Marco Treves War Artists in "Real Life" Les Ateliers d'Arts Graphiques No. 2 (School The Art Gallery of Toronto of Graphic Arts, Montreal) 152 BENY, W. ROLOFF Chroniques (Editions de l'Arbre) M. A. An Approach to Book Design Couturier 153 BINNING, B. C. Copyright for the Artist (Batsford) E. Holroyd The Teaching of Drawing . 206 BUCHANAN, DONALD W. Hart House Collection English Popular and Traditional Art (Collins) 87 Design Index Enid Marx and Margaret Lambert 93 Take Another Look at Your Kitchen Range 182 Forty Drawings (Cambridge) Ronald Searle 98 COMFORT, CHARLES AND BUCHANAN, DONALD W. A Free House, or The Artist as Craftsman, Wanted! Better Designs for Canadian Postage being the Writings of Walter Richard Sickert (Macmillan) 205 Giovanni Bellini (Phaidon) Philip Hendy and DAIR, CARL Typography can be Creative Ludwig Goldscheider 207 DUMAS, PAUL Good Design is Your Business (Albright Art Recent Trends in Montreal Painting . . . 120 44 Gallery) GAGNON, MAURICE Gothic Painting (Collins) C. G. E. Bunt . 208 D'une certaine peinture canadienne jeune, ou Industrial Design Consultant (The Studio) F. A. de l'automatisme 97 GLYDE, H. G. Introduction to Cartooning (Watson-Guptill) Community Art in Alberta 30 Richard Taylor 205 HORNYANSKY, NICHOLAS James Wilson Morrice (Ryerson) Donald W. The New Technique in Soft-Ground Etching Buchanan LASSERRE, FRED A Layman Views the Artist (Vancouver Art Regional Trends in West Coast Architecture Gallery) C. E. Dolman 43 LEMIEUX, JEAN-PAUL Modern Art in Advertising (Paul Theobald) Quebec City and the Arts Egbert Jacobson 205 LEWIS, HUNTER The Old Architecture of Quebec (Macmillan) The Disappearing Totem Pole 147 Ramsay Traquair LISMER, ARTHUR Petite Histoire de l'Art Moderne (Ateliers du Tom Thomson "Soleil") Irène Legendre 95 What is Child Art? Recording Britain (Oxford) 94 MACDONALD, JAMES W. G. Second Year Book of the Arts in New Zealand Heralding a New Group 94 (H. H. Tombs) Howard Wadman McCullough, Norah Vision in Motion (Paul Theobald) L. Moholy-Child Art in Canada Nagy . : : McInnes, Graham DEPARTMENTS Painter of Saint John Art Forum 47, 101, 160, 211 MUHLSTOCK, LOUIS Coast to Coast in Art 39, 84, 139, 196 An Excess of Prudery SHADBOLT, DORIS Design Index 87, 159, 194 Our Relation to Primitive Art . : . COLOUR PLATES Painter of an Intimate World . . . Carr, Emily, Kispiax Village, Cover, Vol. V. No. 4 TURNER, J. D. John, Augustus, The Marchesa Casati . . . 164 Who Buys Contemporary Paintings? . . . Morrice, James Wilson, Old Holton House . 115 Plamondon, Antoine, La chasse aux tourtes . 109 NOTES AND SURVEYS Thomson, Tom, In the Northland . Directions in British Columbia Painting . . . The Artist's Hut . . . Cover, Vol. V. No. 2 Government Support of the Arts in Quebec 105

69 23

43 208

99

98

208

94

196 194